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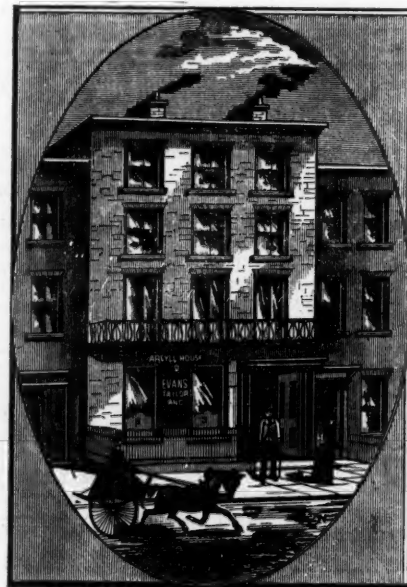
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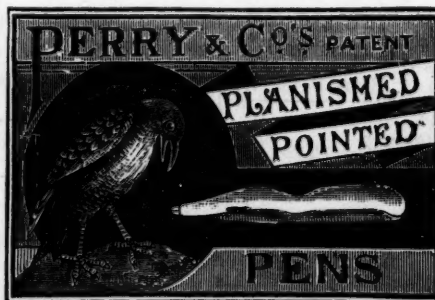
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## The Musical World.

LONDON, SATURDAY, AUGUST 13, 1887.

### THE EISTEDDFOD.

WITH all due respect for the ancient and honourable order of the Bards, and at the risk of having the sword unsheathed against our devoted bosom, we cannot help thinking that the celebration of the Eisteddfod at Caerlud, *alias* London, is a mistake. The venerable bards of Wales would probably look with contempt upon so modern and profane a work as Mr. G. H. Lewes's "Life of Goethe," otherwise we would draw their attention to the famous passage in that work which describes the poet's love affair with Frederika of Sessenheim, the Alsatian pastor's daughter. Seen in the surroundings of her village, the fresh and natural charm of the girl was absolutely irresistible to Goethe's susceptible heart, but all was changed when he saw the same young lady soon afterwards in a fashionable drawing-room at Strasbourg; her beauty remained no doubt the same, but divided from its congenial setting, its lustre had vanished. *Mutato nomine*, the fable may be applied to the bards. On a Welsh mountain the ceremony of the Gorsedd may be impressive enough, but when a number of gentlemen meet in Hyde Park, address each other as Archdruids, Bards, and Ovates, stand upon stones and perform all manner of ceremonies to the astonishment of a miscellaneous crowd, the line which divides the sublime from the comic is at least within measurable distance. Fortunately the Bards had fine weather for their ceremony, and were not, as in November last, when London was "proclaimed" as the next meeting-place, compelled to go through their ancient rites under the shelter of umbrellas. Of the proceedings at the Albert Hall we may speak in the briefest terms. Mr. Henry Richards, M.P., acted as a kind of Master of the Ceremonies, and in that capacity read a letter of apology addressed to himself by Mr. Gladstone, which was dated August 4, and which its recipient must therefore have carried in his pocket for several days, allowing all the while the expected presence of Mr. Gladstone to be advertised in the newspapers. But in spite of this bait the hall was very

scantily filled, and it could indeed have hardly been expected that the derelict amateurs and musicians in London should take any particular interest in proceedings so essentially national and, if the truth must be told, very little important in an artistic sense. After this Lord Mostyn took the chair, "with no ordinary feelings," and delivered his presidential address, which, like Mr. Gladstone's letter, was full of the most admired commonplace, but differed from it in the sense that it mentioned music as amongst the chief ingredients of the Eisteddfod, while the ex-premier ignored that art altogether. After this the musical contests began, and Miss Lucy Clarke, of Cardiff, out of fifteen candidates, carried off the £5 prize for contraltos; Mr. Richard Pritchard, of Carnarvon, out of ten antagonists, was declared the winner of the £5 prize for harmonium playing; and Mr. Edward Arthur Jones, of Newtown, out of forty competitors, won the £5 prize for a tenor solo. In the competition between male choirs of fifty to seventy, for a prize of fifty guineas, with a gold medal for the conductor of the winning choir superadded, eleven choirs—ten Welsh and one English—took part, and sang in succession Sullivan's "The Beleaguered" and Beethoven's "Where is He," from *Engedi*, and the prize was divided between the Rhondda Glee Society and the Huddersfield Choir, Sir George Macfarren, Signor Randegger, Mr. Joseph Bennett, Mr. John Thomas, Mr. Emlyn Evans, and Mr. David Jenkins, acting as adjudicators. In all this there was nothing particularly Welsh, but a touch of local colour was added by the "Pennillion" competition, though not for prizes. The "Pennillion" is performed by a harpist, who, after playing the tune on his instrument—the Welsh, not the pedal harp—repeats it with variations according to his fancy, while the vocalist sings at the same time, to Welsh words, *impromptu* variations of his own, taking care to preserve the harmony and to conclude with the harpist. Mr. Arthur Roberts was the harpist, and the singers were Idris Vychan and Eos-y-Berth. Later in the afternoon the general meeting of the Eisteddfod Association was held at Queen's Gate Hall, Harrington Road, Clwydfardd (Archdruid of Wales) presiding. Mr. Vincent Evans, one of the hon. secretaries, read the annual report, which spoke of a satisfactory accession of members during the past year, and an increasing spread of sympathy for the Eisteddfod throughout the country. The most important of the Association's publications during the twelve months had been a couple of Welsh translations of Euripides's "Alcestis," the translators being respectively the Rev. D. Edwardes, of Poyston, and the Rev. Professor Rowlands, of the Memorial College. Through the generosity of the Marquis of Bute, these works, side by side with the Greek original, had been published in a magnificent form by the Clarendon Press. Financially, the Association was in a flourishing condition, the balance now in hand being £185. On the motion of the Rev. T. Edwards, of Llanfihangib-y-Pennant, seconded by Watcyn Wyn, the report was unanimously adopted. It was afterwards decided that the Eisteddfod of 1889 shall be held at Brecon, next year's being already fixed to take place at Wrexham.

In the evening a concert consisting almost exclusively of Welsh ballads was given, in which Mr. John Thomas, Miss

Mary Davies, Madame Edith Wynne, Miss Eleanor Rees, Mr. James Sauvage, and others took part.

Wednesday morning's programme included a number of literary and artistic competitions, and in the afternoon the great choral tournament took place, eight choirs of between 200 and 250 voices contending for a prize of £200. The first prize was divided between the Penrhyn Arvonian and the Huddersfield Chorus, the Swansea Choir carrying off the second prize of £50.

In the evening another ballad concert was given. To the proceedings of Thursday and Friday we shall briefly return in our next.

It will be seen that art in the higher sense is only very indirectly concerned with the Eisteddfod. These gatherings are of a distinctly popular character, and do no doubt excellent service in keeping alive interest in Welsh music and Welsh poetry. Whether they will ever produce or bring to light a singer or a player, or composer or poet, of the first order is more than doubtful.

#### SPOHR'S FIRST VISIT TO LONDON.

(Continued from page 611.)

In the meantime my wife had been practising on the new harp with persevering industry, but from the greater size and the thicker stringing of it she had exceedingly over exerted herself, so that she felt quite exhausted and ailing. I knew from previous experience that nothing would so soon strengthen her nerves again as the frequent enjoyment of fresh air. I therefore profited by every ray of sunshine of the first spring days, to take her for short walks in Regent's Park, to which our house (Charlotte Street) was quite near. On Sundays, when music must hold its peace in London, and we could not even have a concert at home without giving offence, we made longer excursions to Hampstead and more distant parks. Our companions and guides in these were in turn the younger Ries, and a friendly old gentleman, the instrument-maker Stumpf. I had soon the happiness of seeing that my wife, under the influence of the mild English spring, was once more gaining fresh energy; yet I kept to my first determination to let her appear only once at my own concert, and I firmly refused several propositions that were made to her. But I played in all the concerts, for which the fees I had fixed were paid me; and as these according to English ideas were not extravagant I was very often invited, and saw my name put down in all the concert programmes of the season. But I would never persuade myself to play in private houses for money, since the style and manner in which artists were treated appeared to me too unworthy. For instance, they were not shown into the company, but had to wait in a separate room until the moment they were summoned for their performance into the saloon, and had to leave it again as soon as the piece was finished. My wife and I even were witnesses once to this contemptuous treatment of the first and most renowned artists in London. We had been recommended to the king's brothers, the dukes of Sussex and Clarence, and as the latter was married to a German, a Princess of Meiningen, we went together to call upon them. The ducal pair received us very amicably, and invited us to be present at and take part in a musical party that was to come off in a few days. I thought over how I could avoid our being drawn into this hated separation from the company, and I determined if this could not be managed, to go back home immediately. When we arrived at the ducal mansion, and a servant was about to open the door of the room in which the other musicians were gathered, I made Johanning give him my

violin case, and immediately, with my wife on my arm, went up the staircase before the servant had time to recover from his astonishment. Arrived at the saloon, I gave my name to the lackey posted there, and as he hesitated to open the door, I made as if I would do it myself. Thereupon he threw open the door, and called out the new arrivals' names. The duchess remembering the German usage, rose at once from her place, came a few steps towards my wife, and led her amongst the ladies. The duke also welcomed me with a few friendly words, and introduced me to the gentlemen around. So I believed I had conquered everything successfully; but I soon remarked that the servants could not yet look upon me as belonging to the company, for they continually passed me by with tea and other refreshments, without offering me anything. At last the duke must have noticed this, for I saw him glance at the chief *maitre d'hôtel*, and whisper a few words in his ear. After this refreshments were offered to me. When the concert was to begin, the groom of the chambers sent for the artists invited, in the order in which they were down on the programme. They appeared with their music or their instrument in their hand, saluted the company with a low bow or deep curtsy which, as far as I noticed no one returned but the duchess, and began their performance. They were the *élite* of the most distinguished singers and *virtuosi* in London, and their performances were almost all enchantingly beautiful. But this audience of high rank did not appear to know it; for conversation did not break off for a minute. Only when a very popular singer appeared, was it a little more quiet, and a few soft bravos were heard, for which she immediately thanked the audience with deep curtsies. I was very indignant at this degradation of art, and still more at the artists who allowed such treatment of themselves, and I felt the greatest desire not to play. I therefore designedly put off my turn so long, that the duke, apparently at a hint from his wife, begged me himself to play. I had my violin-case sent for by a servant, and then began my piece without first making the customary bow. All these circumstances had excited the attention of the company; for a great silence reigned in the saloon while I played. When I had finished the ducal pair applauded and the guests accompanied them. Now only I responded with a bow. Soon after the concert came to an end, and the musicians went home. It had already created a sensation that we should have joined the company, but this was much increased when it was seen that we stayed to supper, and were treated during it with much attention by our ducal hosts. We owed this chiefly to the circumstance that the duchess had known us before in her father's house, and had seen the excellent reception we had repeatedly enjoyed at the Meiningen Court when we were living in Gotha. The Duke of Sussex also, to whom I had brought an introduction from the Duke of Cambridge, at that time Regent of Hanover, distinguished me much, and conversed a great deal with me. After a talk about English popular songs, the duke had his guitar brought and sang me some of the English and Irish popular songs, which afterwards put it into my mind to work up some of the prettiest of them into a *pot-pourri* for my instrument, and execute it at my concert. When the company separated, long after midnight, we returned home much pleased at the result of our venture, and at the victory we had obtained over prejudice.

Amongst those who begged me to play solos at their concerts was Sir George Smart, one of the directors of the Philharmonic Society. He gave during the season a series of subscription concerts, which he called sacred, but in which a good deal of profane music was played. I played in two of these; wherefore Sir George undertook the arrangement of my benefit concert, which for a native even with connections



was very roundabout work, but which would have cost me had I undertaken it, perhaps six weeks of my time, which I could employ much more advantageously. My concert took place on June 18, and was one of the most brilliant and crowded of the whole season. Almost all those to whom we had been recommended, and amongst them the dukes of Sussex and Clarence took either boxes or reserved seats, and many of these rich people of rank sent considerable fees for them. Also the greater part of the members of the Philharmonic Society retained their places; and as the lowest price of a ticket was half-a-guinea, and the hall could hold a thousand, the profit was very considerable. Then the expenses, which are enormously high in London, were much lessened for this concert, as a part of the orchestra, from affection to me, renounced payment, and thanks to my performances with the Philharmonic Society, the hall cost me nothing. Against this several of the singers had to be paid; and I remember well enough that I had to pay a fee of thirty pounds to Mrs. Salmon, at that time the most popular of the London singers, and without whose co-operation my concert would have had no real style; and for only one song, to which she added the condition that she should sing towards the latter end of the second part of the concert, as she had first to appear at a concert in the city, six English miles off. I may here mention a great expense of concerts in London at that time, since, like so many peculiarities of the period, it no longer exists. It was positively the custom that the concert-giver should, in the interval between the first and second parts of the concert, regale his audience with refreshments. These were provided gratuitously at a buffet in a neighbouring room, and one had previously to arrange with the confectioners to do this for a certain sum, which in my case was agreed upon as ten pounds. Now if it happened that the company was chiefly of the higher class with whom it was the fashion to take nothing, the confectioner made a good business of it; but if it was very mixed and numerous and the heat great, then he might make a heavy loss. But he was never better off than at my concert. This took place on the day that Queen Caroline of England returned from Italy and entered London, in order to defend herself before Parliament, where her husband had accused her of infidelity. All London was divided into two parties, of which by far the largest, from the middle classes to the lowest, stood on the Queen's side. The town was in immense excitement, and it was a lucky thing for me that I had already placed all the tickets for my concert, or else, through this unfavourable circumstance, I might have had a heavy loss. My concert bills at the street corners were soon pasted over with great placards announcing in the name of the people a general illumination of the city in honour of the day; and Johanning also brought the news that the people were threatening to break the windows in every house in which this appeal should not be complied with. And as the body of police and the few military at hand were not sufficient to protect the royal edifices from the threatened excesses of the mob, the King's partisans, who could not possibly obey the appeal, were only able to have planks nailed over their windows, so as to save as many of the costly panes of plate-glass as possible. So everywhere, and especially in the neighbouring Portland Place, where people of rank were living, there was hammering all day long, to the great rejoicing of the street children, who did not withhold their fun and banter. While we at home were preparing for the concert the mob was moving in great masses through the streets, and going to meet the Queen. As this was in the direction of the city, towards evening it was quite quiet at the West End. We found, therefore, on going to the concert-room at half-past seven, that the streets were much more empty than usual, and not an obstacle was in our way. Yet we noticed everywhere

zealous preparations for the illuminations, so that at night all, at the bidding of the sovereign people, could immediately be carried out. My wife, besides dreading her first public appearance with the new harp, was in great anxiety as to what might happen; and I was in deep apprehension lest the state of agitation in which I beheld her should be prejudicial both to her health and her playing. I therefore tried to calm her with exhortations, in which I succeeded pretty well. The hall filled by degrees with the audience, and the concert began.

The new symphony, now well-known by the orchestra, but only after repeated rehearsals, was executed in a masterly manner, and elicited, if possible, even livelier applause than at its first performance. During the aria I placed my wife's harp in the ante-room, and encouraged her. Then I led her into the hall, and we took our places to begin the duet. The quiet of expectation reigned in the hall, and all were listening for our first notes, when a fearful clamour arose from the street, and was immediately followed by a cannonade of paving-stones at the unilluminated windows of the ante-room. At the crashing of the window-panes and chandeliers, the ladies, terrified, sprang from their seats, and a scene of indescribable confusion and excitement followed. They hastened to light up the gas in the ante-room, to prevent a second salvo, and had the comfort of seeing the mob, after giving a shout of triumph at the success of the demonstration, go on its further way, and the previous tranquillity was little by little restored. But it was long before the audience had again taken their places, and were quiet enough to allow of our beginning. I was not without dread lest the fright and the long wait should have increased my wife's agitation, and I therefore listened anxiously for her first chords; but when these rang out with the customary strength, I was at ease immediately, and gave myself completely to the attention necessary for our duet. This, which had always been so popular in Germany, did not fail of its effect on an English audience; the applause increased after each part of the duet, and at the close was immense. When we stepped down, delighted with this result, we neither of us thought that it was to be the last time that Dorette would play the harp. But of that later on. Amongst the other numbers of the programme in which I took part, I was especially pleased at the reception of the Nonetto. I had given it already with the same artists at one of the Philharmonic concerts, and had then been entreated on many sides to repeat it at my own concert. The precision of our playing together was even more perfect this time, so that it could not miss its effect. The Irish airs also were received with universal applause. So the concert, in spite of the very disturbing interlude, came to an end amidst general delight. The interval after the first part and the promenade in the ante-room were this time suppressed, on account of the breakages; the confectioner had absolutely nothing to defray out of his ten pounds, except that something on the buffet was damaged by the shower of stones. When we at length reached our carriage, quite exhausted, we could not go straight home, for in the neighbourhood of Portland Place the mob was acting after its kind. The coachman therefore had to make several deviations, and it was past one when at last we reached home. We found the whole house illuminated, with the exception of our floor, and the landlady awaiting us in great disquiet, so as to be able to adorn our windows with lights. It was high time; we could already hear the masses of people drawing near. But when they saw the whole of Charlotte Street illuminated in obedience to their sovereign will, they went on their way without committing any excess. But the lights could not be put out yet, and it was only after a lapse of several hours, when the city had become quite quiet, that we found our much-needed rest.

*(To be concluded in our next.)*

## Reviews.

### THE NEW YORK MUSICAL SEASON.\*

MR. KREHBIEL, the eminent American musical critic, has again come forward with a summary and critical review of the musical events of New York for 1886-1887, in a volume presenting all those admirable and attractive features to which attention was drawn last year, in our notice of a similar work dealing with 1885-1886. Here, as before, the dry bones of statistics are clothed with the flesh of criticism of an exceptionally able kind, both as regards matter and manner, and consisting principally of articles which originally appeared in the *New York Tribune*. The very presence in their midst of musical criticism of this high class, taken in conjunction with the many important achievements which that criticism records, goes far to confirm the hopeful views advanced on more than one occasion in these columns, of the probable future in store for the Americans as a musical nation. No one can glance over the handsome list here given of operas, oratorios, cantatas, and works of divers kinds, performed during the past year, ranging, as they do, from the severely classical to that style which is for the present distinguished by the term "romantic," without admitting that the quality of "open-mindedness," with which the Americans are justly credited in all other matters, extends itself also to their music. And as in the case of individuals, so with nations, this eager desire to make acquaintance with all schools, and to assimilate what is best in the most opposite styles of art, regardless of prejudice and of the red-tapeism of cliques, cannot in the nature of things leave its possessor stationary: progress and boundless possibilities of necessity go with it. One of the longest and certainly the most interesting of the many articles dispersed throughout the book is that called forth by the first performance in December, 1866, of *Tristan and Isolde*. Mr. Krehbiel is at once the spokesman and mentor of the numerous and highly-cultivated class in America who were eager to seize and to be seized by the beauties of conjoined music and drama as exemplified in the work of the "poet-composer," to whom this union in its modern development is almost exclusively due. The keen appreciation entertained by him of Wagner, and his highly intelligent and carefully thought-out reasons for it, which are noticeable in many of his previous writings, again find expression here. He is quick to see that "Wagner's skill in conjuring up a situation which fascinates the senses and plunges the observer at once into a mood which is essential to the reception of the poetry and music of his drama has no brighter illustration than *Tristan and Isolde*. Each of the three acts of this drama," he goes on to say, "opens with a mood picture which immediately takes complete possession of the observer and auditor. The passionate stress of the story and its profound melancholy are published at the outset in the orchestral prelude, which is constructed out of the principal melodic elements of the score which are not scenic. It is in its way an ideal introduction, and not the least of its merits is that it does not require the intellectual activity conditioned by a following of its typical phrases, through web and woof, to make it enjoyable." The remarks that follow, upon the drama, the music, and the performance are all of great interest and value, and well worthy of preservation in the more permanent form now accorded to them. The performances of Liszt's *Legend of St. Elizabeth*, and of his oratorio, *Christus*, are also made the occasion for the expression of opinions evidently the outcome of independent and original thought. His estimate of Rubinstein as composer will be found to be more or less in accord with that expressed by the majority of intelligent critics on this side. An interesting and lengthy account of Hector Berlioz's "The Trojans in Carthage," as adapted to the form of an English cantata, by Mr. Krehbiel himself, will also not fail to be read with attention. To these and to many other critical papers of varying length and importance are added some retrospective remarks, and a list of the principal novelties introduced during the year, to many of which—especially as regards the specimens of the French school—concert-goers in England are still practically strangers; and a well-arranged

index much enhances the value of the whole. Like its predecessor, this is a book worth reading and worth keeping; it is the work of a highly intelligent musician and a suggestive critic.

## Occasional Notes.

WERE it not the dull season one would feel more surprise at the discovery of a Paris paper, that there is a six-fingered club in London, consisting of persons having six fingers to each hand. The president of this club has announced, according to the same journal, that there are in the world 2,173 persons with six fingers to each hand, 431 with seven, and one in Madagascar with eight; and that there is a proposal to publish music for six-fingered pianists, this last being a statement one may be permitted to doubt, as such an undertaking would not pay from a commercial point of view.

The German papers announce that the Minister of War has decreed the adoption of the French diapason for all the military bands of the empire, and that the necessary changes will have to be completed by the 1st of October at the latest. This is an excellent piece of news, for different reasons. In the first instance, it shows that in matters of art intelligent Germans are as free as ever from the animosities of political strife. Secondly, it is another and an important step towards that much to be desired consummation—an international and universal pitch, for which, as we have frequently pointed out, the *diapason normal* is the only rational and practicable basis. Thirdly, it shows that the expenses of the modification of old, and in a few cases the purchase of new instruments cannot be as great as some pessimists in this country would make us believe. The Duke of Cambridge and the authorities of Kneller Hall are requested to incline seriously to the tale and to its moral.

Verdi's *Otello* will be given in Russian at the Imperial Theatre of St. Petersburg, and the first performance is fixed for November 14. The first German performance, as we announced last week, will take place at Munich early in the autumn. Why should England lag behind? The translation has been finished for some time; and there is no earthly reason why, with a little enterprise on the part of Mr. Rosa, and a little concession on the part of the publisher, this essentially Shakespearean opera should not be given in the country and in the language of Shakespeare before another season is over. There would be little difficulty in casting the work, which rests essentially upon three characters. Madame Valleria, who by-the-way bears a striking resemblance to the original Desdemona, Madame Pantaleoni, although an infinitely better singer, would represent Othello's ill-fated bride to perfection; and Mr. Barton McGuckin would act, and look, and sing the Moor at least as well as did Signor Tamagno. A good Iago would be not quite so easy to find; but we are led to believe that if a reasonable offer were made to him, M. Maurel would study the part in English, were it only for the sake of co-operating in so interesting a performance.

Rumour gives £1,000, or about \$5,000, as the price paid by Mr. Henschel for the English performing rights for one season of Wagner's Juvenile Symphony. So says *The American Musician*. Rumour talks rubbish.

\* "Review of the New York Musical Season." By H. E. Krehbiel. (Novello, Ewer & Co.) 1887.



## The Organ World.

### ON CERTAIN VEXED QUESTIONS.

As the subject of professional organisation attracts attention from time to time, a few thoughts suggested by a letter recently addressed to the editor of a popular contemporary, may not be out of place, especially as the subject must largely concern our organists, as representing one of the most numerous departments, if not the most important branch of the profession. The writer thus expresses himself:—

"I am glad to see the question of musicians' grievances revived, it being quite time something was done to raise the profession to a more satisfactory and dignified position. The main results of the establishment of the Guildhall and the many similar schools which are now flourishing, have been to increase our ranks, and the process is daily going on, with more or less competent performers, many of whom belong to the well-to-do classes, and also to place in the hands of a few lucky professors most of the teaching that formerly helped struggling professionals along. There is another disadvantage—namely, the ever-increasing army of foreigners, of whom but very few are equal to ourselves in ability, and who, of course, help to lower more and more the low rate of pay which as a rule obtains. The one idea of the well-meaning promoters of the colleges of music seems to be to turn out numbers of competent musicians without a thought as to how they are to exist, apparently that music is a luxury, and is not a strong permanent demand. Were English musicians to shake off their proverbial apathy and indifference, and acquire the cohesive principle that is such a necessary element of success in a question of this kind, we might soon improve our condition. A society such as exists in America, and is recognised by Government, might be formed to protect us from further foreign invasion."

It may be convenient to examine seriatim the above-stated opinions.

Without pausing to question the idea that a "satisfactory" or "dignified" professional position may have as a basis no nobler, broader realm of usefulness than a narrow line which vested interests dictate, it may be granted that such institutions as the Guildhall School—like many other good things—are open to abuse. Many eminent musicians are, indeed, greatly concerned to note the rapid multiplication of the professional rank and file. Certainly sound judgment should be exercised by all who are directly or indirectly concerned in adding to an already crowded army of professional musicians. Still, it is proper to remember that many of the students of our educational institutions are not of the professional order; even though it may be granted that a subvention from a rich corporation used as apparently in the case of the prosperous Guildhall school, for the purposes of cheapening good teaching directly or indirectly, must naturally seem to the professional eye as an abuse of power and as an injury to private artistic interests. The earnestness or eagerness of the writer's spirit of accusation, has led to a somewhat confused entanglement of charges. Certainly our educational establishments have increased the number of our professional musicians, but the writer might have some difficulty in showing that the law of demand and supply has yet been dangerously disturbed, for really good teachers seem able still to command a fair share of public support. That many of our artists now "belong to the well-to-do classes" is a matter which would rather disadvantageously effect the upper ranks of the profession, men who as composers or executants need the encouraging power of capital and friendly influence, than injure the general body of music teachers. Then the fact that "well-to-do" people no longer taboo the art under the exploded notion that it might be enjoyed but was not to be practised by persons of good position, leisure and culture, must surely have done much to uplift the status of the modern musician. A glimpse of the writer's mind is revealed in the next sentence which tells of teaching passing into "the hands of a few lucky professors" which "formerly helped struggling professionals along."

May not the expression "lucky professors" be read as often as not "capable professors"? And is it necessary to attempt anew any explanation of the natural law which—as we are apt sometimes to think, pitilessly—gives more to those who have much and hands over to the strong advantages the weak are not able to retain? Then more of the writer's feeling, or rather *animus*, comes to the front in the following passage in which the "ever-increasing army of foreigners" is referred to as adding to the professional difficulties of the English musician. But surely there are other sides to this question. The highest standards of an art which is essentially cosmopolitan and universal can only be maintained by what may be called "free trade" in talent and skill. International competition is absolutely essential to the well-being of the arts and sciences. Then one should gratefully remember the many important services to the art rendered at different times by foreign musicians. Once more, it is neither desirable nor possible to limit public appreciation of gifts sent for the good of all; and however earnestly the limitation doctrine may be preached, the nation will still patronise whom it will.

But, to leave a line of argument which would demand much more than present available space, one may ask the writer, how is it that the one department of professional life which is less open to foreign influence than any other—the organist's calling—is quite as crowded as any other branch of artistic life? And the question may be pushed further by the rider, it cannot be asserted even that our educational institutions are at present doing much to increase the list of English organ-players, considering the immense number required to do the work assigned to organists. This observation would very likely bring forward another probable *bête noire* of this writer—the despised amateur.

If time allowed, it would, however, be possible to prove the usefulness of the non-professional organist in a country where many religious sects exist, active interest is taken in individual preachers, where a married clergy multiply distinct interests and tend to add to the number of small churches to be served, and where relief is afforded to the teaching profession by a great number of our organists leaving, as amateurs, the teaching field untouched. With regard to the colleges of music, which "turn out numbers of competent musicians without a thought as to how they are to exist," it is only just to say that they work to a large extent in obedience to public opinion which has in a marked way encouraged public as distinguished from private schools, and has just as distinctly insisted upon the establishment of adequate and reliable examination machinery. Then the assertion that "music is only a luxury and is not a strong permanent demand" surely cannot be defended, for art is as necessary as corn in the scheme of civilised life, which gathers the strength from such heaven-sent powers as religion, morality, art, and science. Is it not true, on the other hand, that our colleges, by insisting upon the maintenance of the highest artistic standards, are not only largely helping to create a race of musicians fully able to do the great national work a growing taste for the art demands, but are helping forward the formation of a body of artists who will, by the inherent power of intellectual culture, ultimately claim a really "satisfactory and dignified position" to use our writer's expression?

Surely something more than mere numerical strength, which is often little better than social weakness, is needed to enable English musicians to shake off what this writer somewhat discourteously terms "their proverbial apathy and indifference," and organise their noble profession upon a somewhat stronger foundation, than a kind of social rubble made up of selfish class interests and trades unionism. And this very building-up process is being done by our large educational institutions which train up our musicians upon

sound academical principles, and bring them together on a common social platform from an early period of their student life. Could any better remedy be found for feeble artistic isolation than that supplied by our musical colleges? Then as regards the multiplication of professors; these very institutions are working towards the formation of orchestral forces, which with a corresponding advance in public taste will lead to such a division of labour as will largely utilise and consolidate the profession in this country. A number of highly esteemed musicians have recently formed themselves into a social and artistic league. Fraternally the new organisation has done good, and many happy coteries have, it is said, been formed in different provincial centres by its agency. But these gentlemen appear to have formed no Utopian scheme whereby English musicians are exclusively to gain professional benefit. Nor, to judge from their action so far, do they seem terrified at the responsibility of increasing the number of professional artists practising in this country, as it may be noticed that these gentlemen are themselves promoting a system of musical examinations which will naturally tend to multiply the number of our professional artists and teachers. The reference to the trades-union musical league in America is not altogether happy and timely on the part of our writer, seeing that the Transatlantic society has in one or two directions caused some public inconvenience, according to American journals, and has not altogether succeeded in advancing the presumed interests of its supporters. The multiplication or the suppression of musical artists are in fact matters as entirely beyond the influence of class action, or even State legislation, as are the changes of weather we are called upon to experience. Again, the public, as a matter of self-protection, would seem determined upon the preservation of a free and uninterrupted flow of artistic life. Those who wish well to the followers of the divine art in England and elsewhere, must seek to strengthen the profession by the power of culture and the elevation of the musician's social status; then time will make the future clearer perhaps than it is at present. The writer of the letter now being considered signs himself "Fair Play." One may venture to point to an observation which tells us that "the assumption of fairness is the dominant characteristic of all who propose consciously or unconsciously to advocate the selfish interests of either class or individual." It is to be hoped that this charge is not to be brought against the writer of the letter here spoken of at what may be feared such undue length. The writer was undoubtedly justified in the expression of so warm and really kindly interest in the English musical profession, even though his remedial views are too narrow for so large a subject as the future of an important body of men charged with a national duty, the promulgation in our midst of a great and universal art which does not recognise but subordinates the more selfish instincts and limited interests of class, nation, or race. It may further be hoped that his earnestness will bear some fruit, and that our musicians, who already form so large and honourable a body of artists, will duly bear in mind the question of a wide and generously built-up professional organisation. Evidence of such desire is in fact to be seen in the formation of our many musical and educational institutions connected with the art. It behoves all interested in this matter to be watchful in noting the signs of the times, and active in the advancement of all institutions calculated to strengthen the art, and the social as well as artistic power of its professors. It may be said of music just as it has been said of fame, *vires acquirit eundo*; and the social as well as the artistic influence of the musician will naturally gather strength as the art itself gains power and respect.

E. H. TURPIN.

## ORGAN RECITAL PLAYING.

## IV.

THE question whether Bach employed solo-effects and contrasted tone-effects heard in harmony may be approached affirmatively in three directions. In the first place, tradition asserts that he was fond of reeds, and it may be here repeated in passing that he had a special liking for pedal reeds. Then he is credited with a partiality for what were then considered novel effects. In the second place, the master's music supplies distinct opportunities for solo-effects, as in the "Passacaille," the slow movement of the Toccata in C, and in other works; and it furnishes a large number of sentences evidently designed as contrasted figures, and a few passages actually marked for the production of such antiphonal effects. Then, in the last place, the old German organs had an ample provision of registers, obviously intended for such employment as solo use or to heighten the effect of contrasted harmonies. The several flute-stops, the oboe, cromorne, vox humana, and bassoon registers all point to such treatment of musical sentences as falls under one or other of the heads I have indicated. There was, and perhaps is still, an organ at Lübeck, famous as once being played upon by Buxtehude, whom Bach travelled fifty miles to listen to (and then probably touched the organ himself) in 1705, and which was probably played upon two years before this date by Handel, to quote Dr. E. J. Hopkin's masterly article on the organ in Sir George Grove's "Dictionary of Music and Musicians." In the scheme given by the accomplished writer just named, this instrument which was built in 1516-18 and added to in 1560-61, contained the following among its 57 speaking stops: spitzflöte, rohrflöte, zink (an 8-feet imitative stop), gamba, bar-pfeife, regal, oboe, trompette, cromorne, vox humana, &c. Then the pedal contained a number of 8 and 4-feet stops as would justify such solo use of the pedals as may be realised in Bach's more elaborate treatment of the various well-known chorale of his time, and such an employment of the pedal organ as the college of organists' conference on organ construction recommended as deserving the attention of those who planned our future organs for the manipulation of our coming players. This old Lübeck pedal organ of fifteen stops, had in the list of its registers the following: gedact, 8 feet; nachthorn, 4 feet; and cromorne, 8 feet, &c. These particulars are quoted for the twofold purpose of showing that Bach and the players long before his time had an ample provision for the production of varied and solo effects, and that notwithstanding our boasted progress there are further developments of the resources of the organ to be expected, some of which were indeed suggested ages ago. Another proof that "there is nothing new under the sun." Bach's position as an arranger of music claims notice. His adaptation of the concertos by Vivaldi—a favourite Italian composer of his—and others, display him, if by a side light, yet very distinctly as a recital player. Here we find brilliant, showy display passages originally designed for stringed instruments, employed *sol* and *tutti* after the manner of the old concerto, now arranged in what may almost be called quite a modern manner. Mr. Best has already drawn the attention of the lovers of organ-music to the fact that the grave Leipzig cantor was probably the first arranger for the organ, and distinctly secured a position for the instrument as the highest exponent of adapted music. Of course it must not be supposed that the varied and solo effects of Bach were as complicated and changeable as the performances of modern recitalists. Still they were distinctly the decided efforts of an organ *virtuoso* tied down by no limited views, technical or pedantic, with regard to the wide scope to be conceded to the organ-recitalist in the choice of music and in its effective organic treatment.

E. H. TURPIN.



## ON EXAMINATIONS.

A PAPER READ BEFORE THE COLLEGE OF ORGANISTS BY CHARLES JOSEPH FROST, MUS. DOC. CANTAB., F.C.O.

(Continued from page 616.)

At Dublin the first examination for Mus. Doc. tests the candidate's general knowledge of the great masterpieces, which he is expected to have heard and studied, with questions such as these:—Give some account of the part of Elvira in *Don Giovanni*, showing its musical features; what is the construction of the ball scene in the same opera? Can you quote any of the music from memory; give the subject of the fugue in the overture to the *Magic Flute*, and show its treatment; for what instruments are Mozart's quintets written; mention some of the remarkable finales in Verdi's operas; what modern operas are distinctly pastoral in character? Can you cite some melodies in Mendelssohn's *Lauda Sion*; what phrase reappears in almost the same form in two of his anthems and in *Elijah*? Analyse the chorus "He watching over Israel"; give some account of Handel's operas; what are the component parts of a Requiem? Give examples of their treatment by various masters.

At London the first examination, called the intermediate D. Mus. examination includes:—The more advanced points in acoustics; the scales of various nations, and of the Greeks in particular; the Greek and church modes and their relation to modern tonality; history of measured-music; history of harmony and counterpoint; melodial progression; theoretical nature of concords and discords; theoretical nature of harmonic progression; theoretical nature of contrapuntal law; the general distinction between physical and æsthetical or artistic principles as bearing on musical forms and rules. The next step is the composition of the exercise, and it is at this point that the work for the Doctor's degree at Oxford and Cambridge begins.

At Oxford it is required that the exercise be a vocal composition; that it contain eight-part harmony; good eight-part fugal counterpoint; in really good style as a work of art; accompanied by a full orchestra; length forty to sixty minutes.

At Cambridge the exercise must be of the length which would occupy forty minutes in performance, and must comprise some portions for one or more solo voices, and some portion for a chorus of eight real vocal parts, some specimens of canon and fugue, an instrumental overture or interlude in the form of the first movement of a symphony or sonata, and be scored for a full band.

This is the only Doctor's exercise which is at present exempted from performance; Oxford, Dublin, and London still requiring it.

At Dublin the qualification of an eight-part chorus in a Doctor's exercise is not so imperative; as the regulations say that a portion of it shall be in six or eight real parts. It seems therefore possible that a candidate might write a six-part work which would make him eligible to proceed further.

At London the lines of the exercise for Doc. Mus. are like the *Bachelor's* laid down upon the same requirements as Cambridge, but with a greater latitude with regard to time, forty to sixty minutes being the specified length.

The exercise accepted, there is only the final examination to pass before a candidate has done meeting the examiners.

At Oxford this examination consists of:—The more abstruse points of harmony; Eight-part counterpoint; Canon, imitation, &c., in eight parts; Fugue; Form in composition; Instrumentation; Musical history; Analysis of standard classical score; and Acoustics as relating to harmony.

At Cambridge the subjects for this examination are:—Counterpoint in not more than eight parts, including double, triple, and quadruple counterpoint; the highest branches of harmony; canon in various kinds, in not more than four parts; form in composition; instrumentation and scoring of chamber and orchestral music; analysis of some standard work that it is necessary for the candidate to study beforehand; and the art of music historically considered.

At Dublin, for the final examination, the questions again embrace a large field of research; and though most of them could be quickly answered if a man knew them, it shows a fairly well-read man who could answer them all. The exercises to work out are not so many or as lengthy, perhaps, as in some of the other examinations, though it would take some time to work out a chorale in eight parts, placing the melody on the first soprano; and then in five parts, placing the melody in the second tenor or baritone; and then to add an inde-

pendent accompaniment for full orchestra. A fugue is also usually required to be written upon a given subject, though the number of parts is not always stipulated.

The final examination for Doctor of Music at London includes:—

(1) Practical harmony of the more advanced character; (2) counterpoint in eight real parts, with canon, fugue, &c.; (3) form in composition; (4) treatment of voices in composition; (5) instrumentation for full orchestra; (6) a general acquaintance with the names and epochs of the greatest musical composers, and with the character of their works; (7) a critical knowledge, in some details, of the great standard classical compositions; (8) an optional subject is allowed in technical skill in performance, which may be (a) playing at sight from a full orchestral score: (b) extempore composition in regular form upon a given subject.

After satisfying the examiners in this final examination, the candidate is then fully approved for the degree of Mus. Doc.; but before the authorities will admit him to that degree, he will have to perform his exercise at his own expense, unless he is proceeding to it at Cambridge.

This seems to be a stipulation that might well be withdrawn by the other three universities. As the exercises are accepted before they are performed, there appears to be no real reason why the performance need be demanded. Sometimes candidates are sufficiently well off, or they are so well supported for the occasion by their friends, that they can afford to pay an excellent staff of orchestral performers and vocalists. In such cases the performance is usually creditable, and so it need be when it costs the candidate £100 to £150. But in the majority of cases, candidates have to be more modest, and yet to fulfil the requirements of the statutes. Frequently it is then that the whole wind family, brass and wood, find their sole representative in a wheezy old harmonium, and, perhaps, the strings at the same time on a not much better piano. If it were desirable to show the general public what should *not* be done in the way of accompanying as important a work as a Doctor's exercise should be, this would appear to be about the way to do it. The inefficient methods of such performances seem to have reached the lowest ebb in the easy-going times of many years ago, when it sufficed the authorities for a candidate to simply play his exercise through on the university organ in the presence of the professor of music, without either a vocalist or a single instrumentalist beyond the newly-made Doctor.

(To be continued.)

## RECITAL NEWS.

ST. MARK'S, DEPTFORD.—An organ recital was given on the occasion of the opening of the organ in the above church, on July 28. The programme included Offertoire in G, No. 4 (Lefébure-Wely); March, "Eli" (Costa); Andante elevazione (Morandi); Festive March in D (Smart); Barcarole from the 4th Concerto (Sterndale Bennett); and March from *Athalie* (Mendelssohn). The organ soloist was Dr. Bradford, L. Mus. Trin. Coll., Lond., organist of Royal Naval School, New Cross. The organ, built by Bevington and Sons, has two manuals, pedal, and some twenty stops.

EASTBOURNE.—At St. Andrew's Church a series of organ recitals has lately been given by the able organist, Mr. F. Winkley, A.C.O. Different composers have been admirably represented on different Sundays: Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Hummel, Spohr, and Weber were illustrated between May 15 and July 10 in historical order.

ROYAL NAVAL SCHOOL, NEW CROSS.—Dr. Bradford's seventh terminal organ recital was given on July 23. The following being the programme:—Sonata in D major, No. 5 (Mendelssohn); Largo, violins, pianoforte and organ (Handel); "Wedding March" (Mendelssohn); Andante from Symphony No. 2 in D (Haydn); Trio for pianoforte, violin, and organ (arranged by Ritter); Pastorale in G (Merkel); Adagio and Finale from Quartet in C (Spohr); Offertoire "Hanover" (No. 6 of arrangements of hymn tunes as organ voluntaries), Bradford; Lieder ohne Worte, No. 9, Adagio (Mendelssohn); Grand Chœur in A (Salomé); "Coronation Anthem," *Zadock the Priest* (Handel). Organ, Dr. Bradford; violins, Mr. James Terry and Master Walker; pianoforte, Mr. L. H. Curtis.

## EPPING FOREST CHURCH CHOIR ASSOCIATION.

ON July 16 the seventh annual festival service of the Epping Forest Church Choir Association was held in Ely Cathedral, when there was a large congregation of visitors and friends. The choir was composed of contingents sent from the church choirs of the following parishes:—Chigwell (St. Mary's), Chingford (St. Peter and St. Paul), Ilford (St. Mary's), Little Ilford (St. Mary's), Leytonstone (St. John's, St. Andrew's, St. Margaret's, and Holy Trinity, Harrow Green), Woodford (Holy Trinity).

At the service, the opening voluntaries, "Marcia Religiosa" (Perelli) and "Andante Expressivo" (Dr. Spark), were played by Mr. H. Riding, F.C.O., organist at St. Mary's, Chigwell, who presided at the organ almost throughout the service, Mr. Basil Harwood, organist of Ely Cathedral, taking the responses and Te Deum only. Rev. W. Linton Wilson acted as precentor, and Mr. J. W. Ulyett, organising choirmaster to the association, conducted. After the voluntaries, the choir, numbering about 180 voices, having previously robed in a vestry near the west door of the cathedral, formed a procession up the aisle, singing the well-known processional hymn, "Forward be our watchword." The choir boys, headed by two marshals, came first in the procession, walking four abreast. The choirmen followed, headed by brass instruments (cornets, saxhorn and trombone). The proper Psalms for the occasion were the 92nd (music by Dr. Stainer) and the 103rd (chant by Mr. H. Riding). The music used for the Magnificat and the Nunc Dimittis was by C. H. Lloyd, M.A., Mus. Bac. The special feature of the service was the anthem, "I will give thanks unto Thee." Ps. ix. 1 and 2. (Barnby.) With Mr. Ulyett as conductor, and Mr. Riding at the organ, the anthem, as indeed the whole service, could not but have passed off successfully; but the perfect and expressive rendering it received was highly praiseworthy to all concerned. "March Triumphale" was played by Mr. Riding as the concluding voluntary. The singing throughout was uniformly good, and in parts most excellent, and great credit is due to Mr. Ulyett and the respective choirmasters. A special word of praise is due to Mr. Riding for his excellent performance on the organ; and when it is remembered that at the seat of this particular organ the conductor cannot be seen, either personally or by aid of a reflector, the precision of the music was highly creditable to all concerned.

## CHOIR FESTIVAL SERVICE IN YORK MINSTER.

ON July 29 a musical festival service was held—the most prominent feature of which was a new cantata composed by the gifted organist of the minster, Dr. Naylor.

The nucleus of the large choir of upwards of 1,000 voices consisted of the three cathedral choirs of York, Durham, and Ripon, while the remaining portion was made up of specially-invited choirs in the dioceses. Among those which took part were the choirs of All Saints and of Holy Trinity, Scarborough.

Besides Dr. Naylor's cantata, *The Brazen Serpent*, Handel's *Zadock the Priest*, and Dr. Nares's Evening Service in F were included in the service.

Considering all the difficulties, the whole service was a grand and impressive one, and on the whole splendidly rendered. One must congratulate the dean—or whoever settles these details—upon the sensible plan of having no sermon on these occasions—not only because of the length of the service, but also as a protest against the common idea that a service of prayer and praise is incomplete without a sermon.

The choirs taking part in the festival were as follows:—Sheffield Parish Church; Selby Abbey Church; Wakefield Parish Church; Dewsbury Parish Church; Dewsbury, St. Mark's; Bradford, All Saints; Bradford, St. Mary Magdalene; Leeds, All Souls; Dewsbury, St. Phillips; Alnwick, St. Michael's; Knaresborough; Dunnington; Scarborough, All Saints; York, St. Mary's, Castlegate; Whitwood; Scarborough, Holy Trinity; Northallerton; Manningham, St. Luke's; Tadcaster; Batley Carr Parish Church; Headingley, St. Michael's; and Halifax. The above were the country choirs, and the following is an analysis of the voices:—Boys: Trebles, 365; second trebles, 10; total, 375. Men: Altos, 72; tenors, 133; basses, 165; total, 370. Females: Sopranos, 39; contraltos, 16; total, 55. The choirs of York, Durham, and Ripon Cathedral numbered 90 voices, and there was a contingent of about 40 York ladies. The total number of voices in the full choir was about 930.

## NOTES.

It seems that, during Rossini's visit, many years ago, to Cambridge, he accompanied upon one occasion a song sung by Malibran, upon the organ. The great composer's organ-playing was, noted a veteran and well known organist, of a very indifferent character, and showed but small acquaintance with the genius and character of the instrument.

An interesting case of long service as an organist is that of Mr. Joseph Kerfoot, the organist of Winwick Parish Church, who has fulfilled that function for forty-nine years, and will complete his jubilee in December. During these years he has only missed one service, and has traversed over 42,000 miles in his journeys backwards and forwards, his residence being eight miles from the church. Mr. Kerfoot was born in the same year as the Queen, and became organist at Winwick Church in the year of her coronation. There are not a few cases of organists who have followed their profession for this lengthy period; and a few, including some distinguished members of the college, have severally occupied one post nearly as long.

A clergyman near Bath advertises in the *Guardian* for a choir-master, organist, and general helper. What does "general helper" mean? If the expression means that the organist is to help in the performance of church work befitting his training and general education, then the advertisement should call for a musical curate able to play the organ, or an organist in Orders, as organists were in Holy Orders once upon a time. It may be hoped that the advertisement is not after the manner of the typical one asking for "a groom willing to act as gardener; one who can play the organ preferred." The terms are certainly ambiguous, and hardly in keeping with the fairly adequate salary offered for an appointment in a remote country place.

Messrs. Hele & Co., organ builders, of Plymouth, have recently added to and completed the effective organ in Membrand House, according to the order of Lord Revelstoke. A few years since the builders made and fixed an instrument of some twelve stops; now there are twenty-one. The main bellows, which are placed in the basement of the building, are blown by a double-cylinder engine, and the motion is free from any jerk or objectionable shock. Tubular pneumatic action is largely used in the organ. The whole of the fittings are in panelled mahogany, with draw-stops and keys of solid ivory. The interior presents a highly-finished appearance, and is a work of art in every respect.

The *Athenæum* notes that Messrs. Sampson Low & Co. have in course of preparation a new work on the art of organ-building, entitled "Handbook of the Organ, a comprehensive and practical treatise on the appointment and construction of church, concert-room, and chamber organs; supplying information respecting the latest approved inventions in organ-building, and giving instructions for the construction of all portions of the mechanism and pipe-work, and hints for voicing, regulating, and tuning; illustrated with numerous cuts and photo-lithographic plates," from the pen of Mr. G. A. Audsley, F.R.I.B.A., and a member of the College of Organists. The illustrations will be productions of accurate drawings made by the author.

Church work at Woodford has been stimulated by the presentation of a very handsome organ to the parish church by Mr. Baxter, of the Minories. The instrument, which comprises four manuals and contains more than fifty stops, will, when fixed, be the finest in the diocese of St. Albans—that of the cathedral itself not excepted. Its acceptance by the rector and churchwardens, however, will entail the construction of a suitable organ chamber, and it has been determined at the same time to rebuild the chancel and to reseal the church, providing increased accommodation for the poor, a work necessitated by the rapid increase of the population. The total cost is estimated to approach £3,000, of which the major portion has yet to be collected. The organ builder's name is not announced.

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## "Musical World" Stories.

BERLIOZ'S REVENGE.

By GEORGES DE MASSOUGNES.

(Continued from page 618.)

Astounded at his answer, I looked at my friend with ill-concealed disquiet, and examined him long without finding a word to say. His excitement seemed to be exhausted; he was almost calm, and even regarded me with a smile. "Well!" he said, breaking silence first, "you are looking for signs of madness? I see that—don't deny it; you may imagine I expected that. No, my friend, I am not mad; the madman is he who mistakes for realities the imaginations of his brain, but not he who sees realities that are unperceived by the majority. You know that I have not a hazy mind, nor even a too imaginative one; beyond everything I love precision and clearness, and outside art I have no taste for reveries; but it is precisely on that account that I attach a great importance to facts, and do not think I have a right to neglect them when they are embarrassing. Now I have had occasion several times to observe some facts which are only to be explained by the re-incarnation of spirits, and

which even prove it undeniably." I remembered that in various circumstances G. had spoken to me with a conviction that had surprised me of certain phenomena of spiritualism, but he had not insisted much, seeing me little disposed to take him seriously.

"Ah! this has to do with spiritualism!" I said, laughing.

"Come!" returned G., again becoming animated; "you have known me long enough to know that I am neither a seer nor a fool; on my part you know how I appreciate your mental qualities; so let me tell you that I am grieved to see you take serious questions up like the commonest quadrille-dancer, and settle them summarily without understanding them. We don't fight an idea by sticking a label on it, and laughter is no argument. It is not worthy of you, my dear friend."

I allowed this little storm of indignation to pass in silence, and seeing that it was a question of sincere convictions, and desirous also not to annoy in any way a friend whom I loved infinitely, I hastened to acknowledge my error and to feign an interest in spiritualism. G., having a patient listener, explained to me how men's spirits, freed by death from their bodily envelope, were generally incarnated in new bodies, in order to expiate upon earth the faults they had committed in a previous existence; that this expiation had not the narrow character of a penance, but always served to carry the soul onwards in giving it the opportunity of practising those virtues it had most neglected, of appreciating those truths it had most misunderstood; and then, applying these principles to the fact that pre-occupied him at the moment, he told me that the spirit of Scudo had certainly passed into the body of this German musician, in order that the influence of new surroundings might allow him to understand his former errors and arrive at musical truth.

Without discussion, I contented myself with replying that although the system appeared intelligible and even probable (I went as far as that) in the case of the re-incarnation of a spirit in the body of a new-born infant, it was more difficult to understand how one soul could turn out another, and how a body of full age could suddenly, *without the action of death*, be separated from the spirit it had hitherto sheltered in order to give a home to another. G. acknowledged that the objection was well-founded, and that the case rarely presented itself; nevertheless he knew of some other examples which he related. He undertook even to explain the operation to me, by the exposition of a special metaphysical doctrine which I will take care not to repeat here since I hope to be read to the end. The resemblance of Scudo and the German did not embarrass him either; on the contrary, it was not the effect of chance, but came from the natural influence of the spirit over the material envelope which it moulds in its own image; the old musician must have gradually altered in countenance since the spirit of Scudo had been substituted for that he had received at his birth; the name of Schild was the sign of a fatal predestination, etc., etc.

In short, to G. the thing was clear; but I had yet to be convinced. It was agreed that we should make the acquaintance of old Schild, so that we might surprise in his manner of living or in his conversation the proofs that my incredulity demanded. As a pretext for our first visit we would ask the old man to kindly give lessons on the flute to a child, G.'s nephew. I lent myself to this that I might not disoblige my friend, who attached great importance to it; and a few days after, G. having procured the musician's address, we set off one morning to the Rue de l'Éperon, where he lived.

### IV.

The house, an old and somewhat stately building that must have been the *hôtel* of some counsellor to Parliament in the last century, had only retained from its former splendour the melancholy of fallen greatness; invaded at present by small industries that were announced on placards fixed on each side of the carriage entrance, disgraced by the presence of a locksmith on the ground floor, and of a registry office on the first floor, this ancient dwelling of the best middle-class was irremediably condemned to the degradation of dirt.

By the look of astonishment cast on us by the *concierge* when we enquired for M. Schild, it was easy to see that the old man received few visits. "Second floor, first door! knock if you like, but he won't answer; if you want to see him, just go in!" This rough advice might prove useful, so we thanked the man and began to mount the great stone staircase with its damp steps. We had hardly commenced

the ascent when extraordinary sounds struck our ears; as we went up they became more distinct, and we distinguished the tones of a flute, mingling with an incoherent strumming on the piano; they were formless noises, a distracting cacophony, and the same idea came to us both at once: if, as the direction seemed to indicate, this hubbub came from old Schild's room, the poor fellow must have grandchildren to whom his grandfatherly weakness abandoned the use of his instruments. We arrived on the second-floor landing; the noise certainly came from the apartment that had been pointed out, but no child's voice was to be heard; stupefied, we listened. "Scudo died mad," I said to my companion, "if it is he who is here, has he rediscovered his madness with his new existence?" "I was thinking of that," replied G., very gravely; "but it is very improbable; he *ought* not to be mad. There must be some other explanation, we shall see!" And he knocked at the door. Nothing indicated that any one inside heard, which was not very surprising, for the flute and the piano were raging louder than ever; two or three times G. knocked again, and in a fashion to overpower the instrumental uproar, but without any effect; the frightful *charivari* continued as before. "Come," said G., "the *conciérge* knew his lodger well; we can only follow his advice." And he opened the door.

Before an upright piano placed against the wall opposite the door, the old man was standing up, now blowing into his flute, now thumping away on the piano; his back was turned to us and he was not aware of our entrance, which allowed us to examine at leisure the room into which we had made our way with so little ceremony. It was a pretty large room, with a lofty ceiling, and which at first sight only presented a disorderly and wretched aspect; the furniture consisted of the piano, a small iron bedstead, a deal table, and three chairs. Piles of musical scores encumbered the ground on all sides, forming towers that tottered or were already knocked over; others were seen on the table, on the chairs, and even on the bed still unmade, mixed up with large books of manuscript music. The walls, horribly defaced, exhibited strips of a yellow-flowered paper, blackened and torn in the lower part by the wear and tear of four or five generations of lodgers.

But in the midst of this bareness and disorder, one detail struck the eye by the violence of contrast; the panel between the windows, before which the piano stood, was entirely hung with a handsome Vandyke red drapery, bordered with a fringe of silk and gold thread; in the centre of this panel three portraits, magnificently framed, of Gluck, Beethoven, and Berlioz, were surrounded by an extraordinary mass of musical instruments hung on the wall, and grouped, dove-tailed one in another, with unequalled taste and cleverness. All the instruments of an orchestra were there—some encircling the three portraits like a crown, others falling in a garland—and others, again, standing out like weapons of war, and the position given to each one seemed always to offer some analogy with the character of its tone. The great brasses themselves, trombones, ophicleides, tubas, proudly posing on the flanks of the trophy, figured there without incongruity, and the monsters of the orchestra—double basses, violoncellos, and drums—resting on the floor, or as upright caryatides at each side of the piano, formed the base of this imposing decoration. Just in the proportion of the repulsive dirt, disorder, and abandonment of the rest of the room, this panel of the wall was treated with a care that reached minuteness; not a speck of dust was to be seen on these groups of instruments, that a careful hand must have taken down and dusted every day, nor upon the three portraits, below which stood three small consoles loaded with vases of flowers. This fantastic arrangement allied to demonstrations of *naïve* piety, gave one the impression of a kind of strange sanctuary, maintained with as much love as the Virgin's altar in a nunnery.

(To be continued.)

#### STRAND THEATRE.

In the somewhat uncongenial atmosphere of the little theatre in the Strand, generally recognised as the home of burlesque, a play of serious import, entitled, "Devil Caresfoot," founded upon Mr. Rider Haggard's novel, "Dawn," and written by Messrs. C. Haddon Chambers and J. Stanley Little, is now being performed with a fair

amount of success, which would have been greater still had the merits of the piece been more on a par with the intelligence displayed in several cases by its exponents. The drawbacks almost invariably noticeable in dramatic versions of popular novels are, it must be confessed, more than usually emphasised in the present play, a correct understanding of which would indeed, in some parts, be scarcely possible without some acquaintance with the source from which it is derived. It is not surprising, however, that "Devil Caresfoot," when presented first at a *matinée*, should have been deemed worth the experiment of further performances, if only for the purpose of drawing attention to the promising and attractive young actress, Miss Janet Achurch, who, in her representation of Angela Caresfoot, has given evidence of power both in the lighter and the more pathetic scenes, which render it probable that we shall hear more of her in the future. It says much for the natural endowments of the interesting *débutante*, that she should thus succeed in stirring the sympathies of the audience in the delivery of wordy speeches calculated in ordinary circumstances to inspire in them little more than a desire then and there to try their own hands at the pruning knife. The George Caresfoot of Mr. Charles Charrington is a decidedly clever piece of acting, the intention of which cannot, however, be fully appreciated in some parts without acquaintance with the book itself. Excellent support also is given by Miss Lottie Venne, as Mrs. Carr, a part admirably suited to her well-known piquant style, and in a more conventional way by Miss Carlotta Addison as Lady Bellamy, by Mr. Royce Carleton as Philip Caresfoot, by Mr. Fuller Mellish as the lover, and in minor parts by Mrs. John Carter, and Messrs. Eric Lewis, Dodsworth, and Tresahar.

#### MUSIC IN ITALY.

MILAN, July 30.

We are in a state of deadly stagnation. The musical capital of Italy makes music in the open air with various bands; but only for a few days longer in the Exhibition Park. Concerts, *matinées*, recitals, in public or private rooms, are no longer heard. The tropical heat of the immense plain in which our city is situated has driven ever and one into the country, to the waters, to the mountains or seaside, and in July and August Milan is a desert.

The last gasp of music (for I do not feel bound to take note of the popular theatre, the Giacinta Pezzana, where operettas are given) comes from the students' examinations at our Conservatoire, and they are really worth while writing about. This year they have been very satisfactory, in some degree worthy of the ancient fame of that institution which once condemned Verdi as having no capacity for music, but which has after all won great triumphs for art. Although be it observed, no human force can create a genius, and the Conservatoire has this year not been able to breathe into any student that divine spark which may be recognised universally, and which declares that the Rossinis, the Bellinis, and the Donizzettis are not dead, I can safely assert that we owe to that institution again, two or three excellent musicians, highly-trained, and to some extent original and vigorous. The prize-winners in the school of composition were: Signori Alessandro Marinelli (for a *Stabat Mater*), Pietro Corio (female chorus and ballad), Andrea Gnaga (cantata, "Spes ultima Dea"), Francesco Leoni—son of the professor of singing at this Conservatoire ("Arcadia," musical poem in three parts), Camillo Borge (Salve Regina, for organ, played by the composer), Antonio de Andrada Machado—a Brazilian like Gomez, and a prize-winner last year—(The slave's song). All these are pupils of Professor Dominici, of noted and well-deserved fame, and at present the only teacher of composition at the Conservatoire, Ponchielli's chair being still vacant. I will mention further a beautiful "prelude" by Giuseppe Calzolari, which did not gain a prize; but which, together with the above-mentioned compositions of Leoni, Gnaga, and Marinelli, had the honour of an encore. For obvious reasons I do not criticise these works, but let me at least remark that there is evidence in them of mastery of *technique* and of good study, which do great credit to their school, and of artistic gifts, and individuality—often praiseworthy independence, which do honour to the young aspirants. Corio and Leoni may, in my opinion, expect an assured



and brilliant career. Corio's was an enormous success. A school which produces such results gives grounds for pride and hope.

I will not speak of the departments of singing and instrumental music, the schools of which are excellent, but the results this year disappointing. Two soloists distinguished themselves: Zavaldi on the clarinet (pupil of Professor Orsi), and the little son of Erasmo on the pianoforte (pupil of Professor Disma Fumagalli), who was not simply an *enfant prodige*, but a wonderful miniature-man, and will become celebrated.

GIULIO A. MANZONI.

## TWO LAW CASES.

### FRANKE v. VERT.

THIS was an action by Mr. Hermann Franke against Mr. Narciso Vert for damages for breach of agreement with relation to the Richter concerts, and "for an account of all sums received and paid by the defendant as the agent of the plaintiff for the said Richter concerts." The defendant counterclaimed for £368 11s. 1d. alleged to be due to him by the plaintiff.

Mr. Warrington, Q.C., and Mr. Theobald were for the plaintiff; Mr. Barber, Q.C., and Mr. G. E. Lyon for the defendant.

Mr. Justice Kekewich said it would have been better if the plaintiff had not increased existing difficulties by litigation. On March 5, 1885, there was an agreement that the defendant, as agent of the plaintiff, should undertake to manage the concerts, accounting to the plaintiff for the balance. It was the common ground of the parties that the plaintiff, in his difficulties, was kindly dealt with by the defendant, who advanced him money from time to time. On the evidence his lordship was satisfied that the defendant was entitled to be paid out of the receipts—not only out of the profits—and, it being admitted that £368 11s. 1d. was due to him, he was entitled to judgment for that sum, with costs. But it was said that the plaintiff had suffered damage. It was admitted that the defendant had broken the agreement by employing Dr. Richter for a longer time than the agreement had provided, and it was said he had damaged the plaintiff's reputation by not paying certain performers. His lordship was, however, unable to assess any damages in this respect, or give a direction to any one else to assess them. A more tangible ground was that the plaintiff had lost the control of the Richter concerts. But in 1885 there was only a small profit, and later there had been an actual loss, whether from the many rival attractions in London this year, or because the novelty of the concerts had worn off, his lordship could not say. But could one have "Richter concerts" without Richter? Richter himself said he would not go on upon the same terms, and the plaintiff had not lost the concerts by the defendant's fault. The defendant had broken the agreement—perhaps with good reason—and was wrong in point of law. He must therefore pay 20s. as nominal damages, but the plaintiff ought not to be paid any costs of the action.

### Re MAAS—MAAS v. MAAS.

✓ This was an originating summons taken out by the widow and administratrix of the late Mr. Maas, the tenor singer, to determine whether a letter, written by him to his father on November 13, 1885, created a valid declaration of trust of a certain leasehold house, which the late Mr. Maas had bought for his father, mother, sisters, and aunt. The letter was as follows: "You ask me as to your responsibility in connection with No. 24, Granard Road. You have simply none, except that the house stands in your name; if you object to that, it can stand under mother's. I purchased the house as much for the girls and aunt Caroline as I did for mother and yourself. I allow yourself and mother and aunt Caroline over £100 a year to keep you, and pay £10 a year ground-rent, and value the rent of the house at the least at £40 a year—that is equivalent to £250 a year allowance, without considering the fact that I have invested £700 odd to obtain the house for you and the girls. . . . I look upon the girls as having a right to that house, provided they pay their share towards supporting it, and I know they do. All I look to you to do is to pay the rates and taxes out of your allowance and their income combined in proper proportion, and you are to treat them as lodgers, who are beneficial to the keeping up of the home, and not interfere with their rooms, or limit them as to the use of gas or firing for which they pay. Aunt Caroline is as much to be considered as any one else. . . . Now I can only add that I hope you will be able to go on peaceably, and try and make the home what I intended it to be, one for the family." It will be remembered that Mr. Maas died a short time ago unexpectedly from the effect of a cold caught while he was away from home on a professional engagement. He left an infant daughter.—Mr. Willis Bund appeared for the administratrix; Mr. F. Thompson for the father and one of the sisters; and Mr. Alexander for the infant daughter.—His lordship said it was clear that the late Mr. Maas did intend to confer benefits on his father, mother, sisters, and aunt. They (like many others) had suffered from the untimely death of one of their

supporters. But he could not say that the leasehold house was ever affected with a trust. The late Mr. Maas was born in 1847; he had a father and mother, who did their duty thoroughly by him; and it was only right to say that he, in return, seemed to have done his duty to them as a good son. The father had made great sacrifices to enable his son to obtain a complete musical education; and the son had expressed his feeling of gratitude in strong language. For some time he had struggled against the world; and, at last, he got on and began to make money; and when he found he could afford to do so he made an allowance to his parents. In 1885 he increased the allowance, finding that his circumstances permitted him to do so.—His lordship came to the conclusion that there could not be extracted from the letter such a declaration of trust, definite as to its objects, subject and mode of enjoyment as the court could give effect to. He was very sorry that he was unable to hold that a trust had been created.

## Notes and News.

### LONDON.

Mr. Edmund Rogers has just completed the music of a new three-act pastoral operetta, which is to be designated "Elinore; or, the Border Oenford," and it is based upon an old story of the Border-side. The work will be published early in September.

Mlle. Henriette Renié, a youthful aspirant to musical fame, gained the first prize for harp playing at the examination held by the Paris Conservatoire of Music on the 23rd ult. The composition selected for the occasion was Mr. Charles Oberthür's Concertino for Harp and Orchestra, Op. 175. The Countess de Sauerma (*née* Rosalie Spohr), well known as an accomplished harpist, informs us that Mlle. Renié, although but eleven years of age, played magnificently and was quite worthy of the honour bestowed on her.

Madame Minnie Hauk has accepted a short engagement as *prima donna* in Mr. Mapleson's autumnal operatic tour, and will sing the principal rôles in Bizet's *Carmen* and the same composer's *Lella*. In the latter she will introduce an air written by Bizet for this opera, but omitted from the published score. She will sing at St. Petersburg and Moscow during the months of January and February next.

Mr. Andrew Black, a popular Glasgow baritone, who studied in London under Mr. Randegger and the late Mr. J. B. Welch, made his first appearance at the Crystal Palace last Saturday, under the conductorship of Mr. Manns.

Madame Lilian Nordica has been engaged through Mr. Healey's agency, for a number of oratorio and other concerts in the provinces during the winter, but before the season begins she goes to Berlin on Sept. 11 to appear at four operatic representations and three concerts.

Madame Elisa Galimberti, a mezzo-soprano of note abroad, who has been for some time favourably associated with Mr. Theodore Thomas's large concerts in New York, is understood to be on a visit to Europe, and will very probably be heard at one of our large concerts here, before returning to America.

It is not perhaps generally known that the two MM. de Reszke are not Frenchmen, but Poles. They are pupils of a well-known Italian maestro of Paris, where they also reside, and hence the error that some of the critics have fallen into in classing them as Frenchmen.

Mr. Henry Irving, Mrs. Stirling, and Miss Ellen Terry are on a pleasure-tour through the Highlands of Scotland, whilst Mr. and Mrs. Bancroft have gone to the Engadine.

Miss Fortescue has been engaged by Miss Harriett Jay to impersonate the heroine in Mr. Buchanan's new play, "The Blue Bells of Scotland," shortly to be produced at the Novelty Theatre. Mr. Henry Neville will appear as the hero, and Messrs. Julian Cross and S. Calhaem, together with Miss Jay, will be included in the cast of characters.

The Gaiety Theatre reopens on Saturday, Aug. 13, with a play of more attractive title than that of the last one performed there, viz., "True Love." It is doubtful, however, whether the title will remain in that form, as it is the name of a comedy already produced at Brighton, by Mr. Edward Compton, in 1885. The new play will be produced under the direction of Mr. Charles Warner.

### PROVINCIAL.

CORK, August 11.—Last night, *Lohengrin* was given by the Carl Rosa Opera Company, Madame Marie Roze singing the part of Elsa for the first time in Ireland. A very enthusiastic reception was accorded to Wagner's opera and to Madame Roze's impersonation of the heroine. On the previous night, *The Bohemian Girl* was given, which gave the Irish audience the opportunity of warmly greeting a singer very popular among them—Madame Georgina Burns.

MANCHESTER.—The Jubilee Exhibition has gradually made itself indispensable to the inhabitants of Manchester. Those who are unfortunately compelled to stay here during the summer months, find in

its walks and fountains and music a delightful refuge from the heat and smoke of the city. It is perhaps as well that our notices of the exhibition are limited to its musical aspects. As regards these, it is very satisfactory to note that a commendably high standard has been consistently maintained. Of the permanent band we have already spoken in high terms; and the performances of the bands which appear from week to week, have been, as a rule, excellent. The selections, of course, have to be of a reasonably light description; still the great composers in their greatest works are by no means unrepresented. Mr. J. Kendrick Pyne gives two recitals a day on the exhibition organ—of these one cannot readily tire, for the programmes are both varied and excellent, while their adequate rendering is a matter of course with Mr. Pyne. On Tuesday, August 2, an organ recital was given by Mr. Best, organist of St. George's Hall, Liverpool. The recent remarks of Mr. Turpin have given us (what we did not possess before) the courage to confess that a competent and detailed criticism of an organ recital is beyond our capacity. But even though unable to analyse the *technique*, it was impossible not to be delighted by the grandeur and beauty of the selections, including, as they did, Bach's Prelude and Fugue in B minor, a Toccata by Dubois, an Adagio in F sharp minor by the performer, the finale to Schumann's Études Symphoniques, and one or two other adapted pieces. The "Silent Orchestra," by which is meant the exhibition of autograph letters and scores of the great composers, collected by Mr. Watson Smith, is always well worth a visit. This week it includes the Dublin MS. of *The Messiah* from which Handel conducted the first performance in 1741, Bach's organ trio in A, on the words "Allein Gott in der Höh' sei Ehr," also his Prelude, Trio, and Fugue in C for organ. Other MSS. are Mozart's Quintet in D major, his Fantasia and Sonata in C minor; the andante from Haydn's "Surprise" Symphony, and the "Hymn to the Emperor." There are also others of Spontini, Cherubini, Romberg, Gluck, and Zelter. The musical attractions have also included pianoforte recitals, but these have hardly been so successful, the players having been mostly bad or indifferent. We wish especially to record our protest against the barbarity, as it appears to us, of allowing Chopin's piano to be subjected to the ill-usages of a third-rate performer.

At Newcastle-on-Tyne, choral competitions, with Mr. Henry Leslie as judge, for prizes of fifty and twenty guineas, will be held on September 21 and 22.

**NORFOLK AND NORWICH MUSICAL FESTIVAL.**—A meeting of the general committee was held at Norwich Guildhall on Saturday to receive a report from the sub-committee respecting the arrangements made for the approaching festival. The chair was occupied by Mr. R. H. Mason, and the report was read by Mr. C. R. Gilman, the honorary secretary. It stated that arrangements had been made for holding the festival on the 11th, 12th, 13th, and 14th of October, and that the principal vocalists engaged are Madame Albani, Miss Liza Lehmann, Miss Annie Marriott, Miss Hilda Wilson, and Miss Lena Little; Mr. Edward Lloyd, Mr. Charles Wade, Mr. Barton McGuckin, Mr. Santley, Mr. Alec Marsh, Mr. Brockbank, and Mr. Barrington Foote. Dr. Bunnett is the organist, Dr. Hill is chorus master, and Mr. Alberto Randegger is the conductor. The programme is as follows:—Tuesday evening, October 11, "Jubilee Ode" (A. C. Mackenzie); Psalm XIX., "The Heavens Declare" (Camille Saint-Saëns); *Hymn of Praise* (Mendelssohn). Wednesday morning, October 12, *The Garden of Olivet* (Bottesini), a devotional oratorio composed expressly for this festival, and conducted by the composer; *Stabat Mater* (A. Dvorak). Wednesday evening, October 12, a miscellaneous concert. Thursday morning, October 13, oratorio, *Isaiah* (Luigi Mancinelli), composed expressly for this festival, and conducted by the composer; Fourth Mass (Cherubini). Thursday evening, October 13, Symphony in F minor, "The Irish" (C. V. Stanford), conducted by the composer; cantata, *The Golden Legend* (Sir Arthur Sullivan), conducted by the composer. Friday morning, October 14, oratorio, *The Messiah* (Handel). Friday evening, October 14, dramatic legend, *Faust* (H. Berlioz). The report was adopted.

### FOREIGN.

The two conservatoires of music at Frankfort-on-the-Maine have issued reports of the past year's operations. That of Dr. Hoch gives as the number of pupils 194, an increase over last year's list; while the Raff Conservatoire, with 134 pupils, has slightly decreased in number. The course of instruction in connection with this school, given last May by Dr. Hans von Bülow, was highly successful, and brought an additional £77 to the funds of the Raff memorial. The recent examinations at both establishments have proved very satisfactory.

The appointment of Count Hochberg as general intendant of the Berlin Court Theatres has, now that the year of probation has elapsed, been confirmed. The Court theatres at Hanover, Cassel, and Wiesbaden will no longer be under the authority of the Berlin management as heretofore, but will be placed under the superintendence of an officer of the royal household.

Herr Joachim, director of the Academy of Fine Arts, Berlin, has just been nominated its president for the coming year (October, 1887, to September 30, 1888).

Madame Sarah Bernhardt, who is about to start for Eaux Bonnes, will make her reappearance at the Porte-Saint-Martin's Theatre, in October. The play will probably be a new one from the pen of M. Sardou, entitled "Mesaline."

A café and concert-room, the Pré Catelan, at Toulouse, was burnt down one night last week. No lives were lost, but a performer has lost her extensive wardrobe of finery, valued at £600.

Wagner's *Der Fliegende Holländer* has been received with extraordinary enthusiasm in Buenos Ayres, and will ere long be performed in Rio de Janeiro, Monte Video, and other towns of South America.

Signor Radeaglia, the composer of an opera, *Colomba*, produced recently at Milan, was born at Pera of Dalmatian parents, studied at Constantinople, and is therefore one of the few recognised composers who can fairly call themselves subjects of the Sultan. It was the brother of the famous Donizetti who first organised Turkish military music after the European model.

The New York *Musical Courier* gives a description of Liszt's bequests to the Vienna Museum as follows:—"The first is Mozart's spinet, which looks like a table about two yards long, has only black keys, no pedal, and comprises five octaves. The second is Haydn's writing-case, which has on the cover a beautiful painting in water-colours by Wigand, representing a concert given by Princess Trauttmansdorf, in the saloon of the Vienna Academy, in honour of Haydn. There are 100 persons in all painted on this cover, and while all others have their heads bared, Haydn alone sits in a large arm-chair, with covered head, and before him stands the beautiful Princess Esterhazy, dressed in white. The *Creation* was given at this concert, and the aged composer was so moved at the passage, 'And there was light,' that he burst into tears, and had to leave the room. The third is the *bâton* which the city of Vienna gave to Liszt in 1856, when he directed a concert in honour of Mozart's birthday. The fourth is the mask of Beethoven, taken from him, as some say, after his death, and others, during life, in wax. From it have been made all the gypsum and marble busts later."

**DEATH.**—At Rouen, G. Lenoir, aged 41, baritone singer in opera and concert.

**NEW YORK, July 23.**—The following details regarding the coming operatic season are given in *Freund's Music and Drama*:—"At the Metropolitan it is manager Stanton's purpose to give eighteen operas in sixteen weeks. The order in which the novelties will be produced is as follows: Nov. 4, *Trompeter von Säckingen*; Nov. 16, *Siegfried*; Dec. 5, *Ferdinand Cortez*; Dec. 20, *Euryanthe*; Jan. 5, *Die Götterdämmerung*. By far the most interesting and important event is that during the last two weeks of the season, Wagner's *Walküre*, *Siegfried*, and *Götterdämmerung*, that is to say, the whole Nibelung tragedy except the prologue, *Rheingold*, will be given in order twice. To enable this to be done the times of performance will be changed to Monday, Tuesday, Thursday and Friday evenings, and Saturday afternoon. *Tristan and Isolde* will be associated with the Nibelung plays in the first week and *Fidelio* in the second. Of the old favourites of last year we shall have the pleasure of hearing again, Mmes. Lilli Lehmann, Seidl-Kraus, Marianne Brandt; Messrs. Niemann, Alvary, Kemnitz, Milde, Robinson, and Fischer. Newly engaged are Fräulein Meisslinger, contralto, who created a sensation by her admirable rendering of Fides to Herr Niemann's *Prophet*; Frau Biro de Marion, who has sung in London under Colonel Mapleson's management; Herr Ferenczi, from Moscow; and Herr Elmlad, a *basso profundo*, who enjoys a great reputation in Germany. There will be a chorus of eighty voices, and it has already been engaged. The ballet will include thirty-two people. The *première danseuse* is to be Mdlle. Gellert. No ballets are to be given unless they are legitimately part of the opera. During the season the following operas will be produced, besides the above-mentioned novelties: Halévy's *La Juive*, Goldmark's *The Queen of Sheba*, Wagner's *Tannhäuser*, *Lohengrin*, *Die Meistersinger* and *Rienzi*, Goldmark's *Merlin*, Meyerbeer's *Prophet* and *Huguenots*, Gounod's *Faust*, and Verdi's *Aida*. Herr Anton Seidl will resume his position of conductor; Theodore Habelmann will be stage manager; Walter J. Damrosch, assistant to the director; Frank Damrosch, organist and chorus master; Carl Schaffell, costumer; Herr Ambroggi, ballet master; and Carlos Hasselbrink, first violin. Mr. Hoyt will superintend the painting of the scenery for *Ferdinand Cortez*, and that for *Die Götterdämmerung* has been ordered in Vienna and is due in September. The prices for seats and boxes will be the same as last year. We shall probably hear nothing more, at any rate not during the coming season, of the great National Opera Company. Mrs. Thurber, in her somewhat recklessly-enthusiastic way, talks of setting that huge, clumsy machine going again next season, and says she has 100,000 dols. on hand for that purpose. Should this statement be correct—it is to be hoped, for Mrs. Thurber's credit and honour, that it is not—it would be much better if a portion of it were used to pay off the poor chorus and ballet girls who are actually in need of the most urgent necessities of life. There is also a prospect of an Italian opera season. Madame Giulia Valda, who very unwisely, and unfortunately for herself, was connected with Signor Angelo's disastrous enterprise last fall, has acquired the

[For continuation of "Foreign Notes" see page 642.]



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American rights of Verdi's *Otello*, and is reported to be busy now in engaging a company in Italy and France, for the purpose of producing Verdi's last work and other Italian operas here in New York next season. Mr. Maurice Grau will send early in the fall a French opéra bouffe company to this country, under the management of his faithful lieutenant, M. L. Durand. The Star Theatre has been engaged for this purpose for the last week of September and the whole of October. Comic opera in German will be heard as before, at the Thalia Theatre, under Mr. Amberg's management. There will be an *embarras de richesse* of comic opera in English. Besides the Casino company we shall have operatic performances by the McCaull company; at the Fifth Avenue—for a brief season only; at the Standard; by the Boston Ideals, and, probably, by some stray wandering minstrels, who may honour us with their visit."

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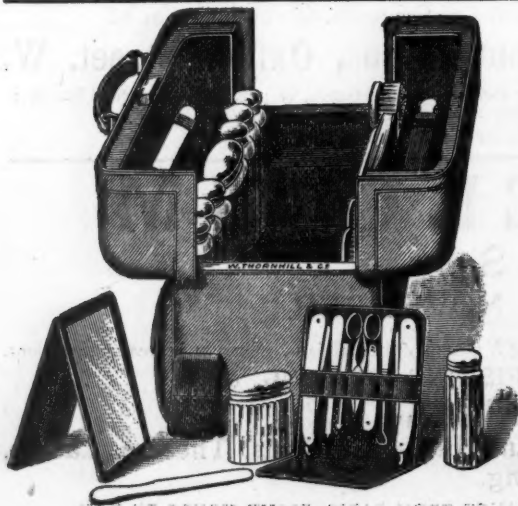
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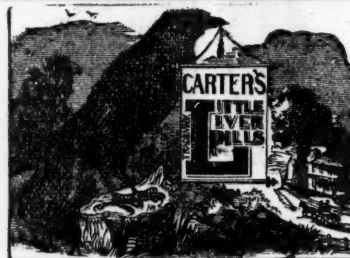
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"Show the influence of Schumann, but not to an extent that can be blamed. The first and second, called 'Reverie' and 'Adieu,' are full of genuine sentiment; and the third is suitably gay."—(Ed. *Musical World*)

"Tastefully and elegantly written, and admirably suited for teaching purposes."—(Ed. *Topical Times*.)

"The 'Reverie' is dreamy and melodious; the 'Adieu' plaintive and graceful; and the 'Revoir' characteristic."—(Ed. *News of the World*.)

"Simple, but well written."—(Ed. *Athenæum*.)

"Adopted the graceful idea of Mendelssohn. These pieces indeed reflect that composer occasionally, while they have also merits of their own, and as graceful pieces for the drawing-room can hardly fail to please."—(Ed. *Era*.)

## PERPETUUM MOBILE. *By Michael Watson.*

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"A capital study for the right hand. Apart from its utility as a study, it is interesting as music."—(Ed. *Musical Standard*.)

"With his usual skill, Mr. Michael Watson has constructed a pianoforte piece of moderate difficulty, but considerable effect."—(Ed. *News of the World*.)

"A pleasing imitation of Weber's Rondo, and somewhat easier than its model."—(Ed. *Athenæum*.)

"Mr. Watson has done what few would have accomplished so well, that is to write an original, effective, and musicianly movement after a great original composer had adopted the same plan. We can warmly commend this solo as a study for the pianist. It will be of great value in the acquirement of fingering, and it has the further merit of being a well-written and interesting piece, as agreeable to hear as to play. As a matter of course, it is almost entirely a study for the right hand."—(Ed. *Era*.)

# NEW SONGS.

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MUSIC.

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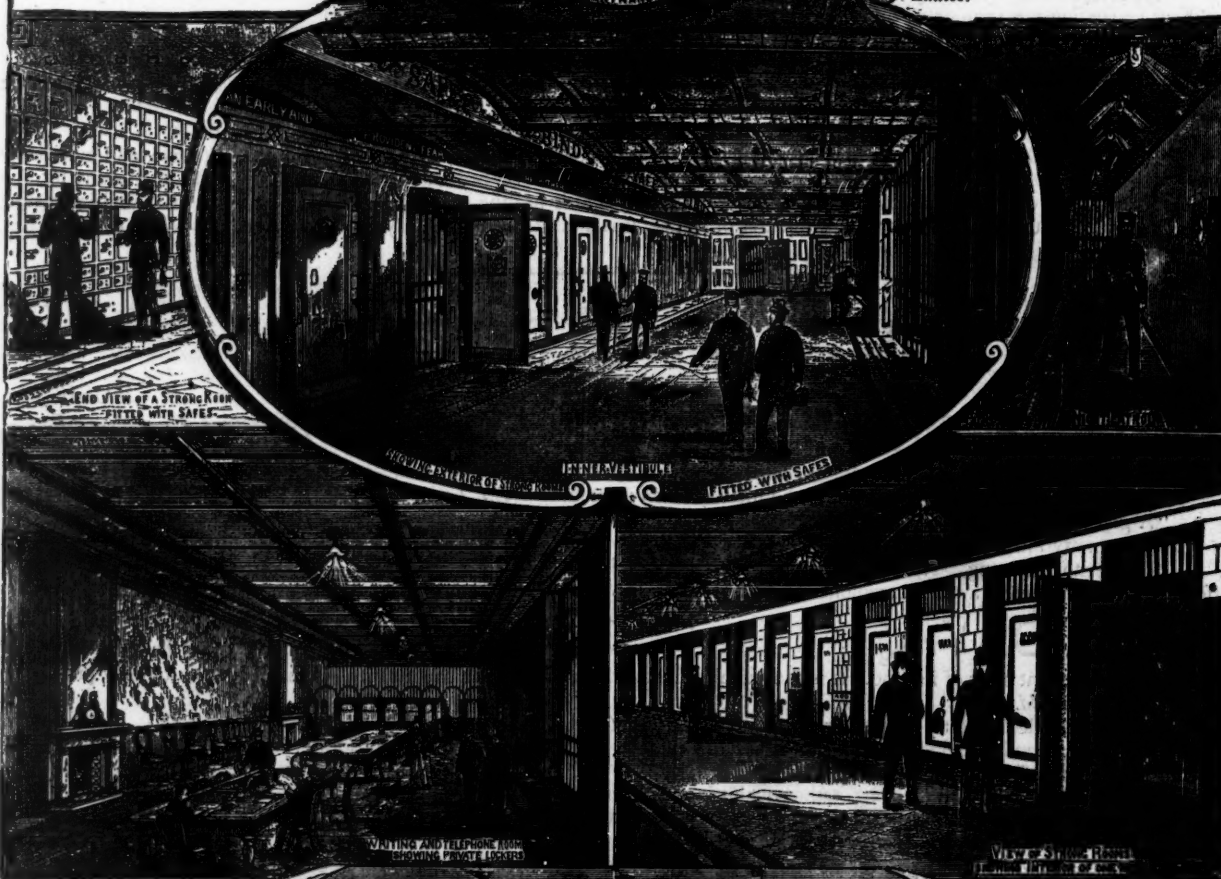
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